

CATALOGUE  
OF AN  
EXHIBITION OF PAINTINGS  
WATER COLORS AND ETCHINGS  
BY  
ANNE GOLDTHWAITE

WITH AN INTRODUCTION  
BY MARTIN BIRNBAUM

BERLIN PHOTOGRAPHIC COMPANY  
305 MADISON AVENUE  
NEW YORK CITY  
1915







ANNE GOLDTHWAITE  
SELF-PORTRAIT

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## ANNE GOLDTHWAITE

*Gift Miss Lucy Goldthwaite 3/8/50*

NOT long ago there appeared in one of our daily papers, an article claiming that if America is to produce something vital and original in Music, the composer would be a product of the South. It was peculiarly interesting, because just at that time, an admirer of Anne Goldthwaite was making a parallel claim for the South with reference to Painting. Here was a modest young woman, the descendant of the old slave-owning cavaliers of Alabama, whose work excited the enthusiasm of conservatives and progressives in Paris and New York. She was extremely fortunate in her training, for at the very outset of her career, when she came to New York more than fifteen years ago, she became the pupil of that rigid disciplinarian and inspiring teacher Walter Shirlaw. He was a man who emphasized the difference between painters and artists, who never allowed his students to be led astray by false lights, and never gave encouragement to sham talents. In those days, however, it was mistakenly

regarded as almost essential to an artist's success, to breathe the atmosphere of Paris or some other European art centre, and accordingly after a few years experimenting, we find her in 1907 drifting about in the French Capital from one teacher to another. None of them, however, took the place of Shirlaw of whom Miss Goldthwaite still speaks with reverent enthusiasm, and she found no one to help her, until she became one of the organizers of the Academie Moderne. At that time, Cézanne was still living, Gauguin, fresh from Tahiti, was making his first great sensation, Impressionism was dethroned, "Les Fauves" made their triumphant appearance, the Autumn Salon was just beginning to be firmly established, and the young aspirants heard countless theories and preachments, so strange, novel and exciting, that confusion was natural and inevitable. Accordingly, a small group of artists, of whom Miss Goldthwaite was one, agreed to meet at 86 Notre Dame des Champs for the purpose of trying to solve their difficulties. David Rosen, that solid painter of Brittany and her fishermen, now sojourning in this country, became their guiding spirit, and they asked Charles Guerin the President of the painters section of the Autumn Salon,



to come in at regular intervals and criticize their efforts. Guerin is the traditional type of the big sturdy Frenchman, so fond of Paris that he leaves the city only for a vacation of one day each year, and then he goes no further than Versailles. He is recognized as one of the most brilliant men in a group which includes the delicate pastellist Roussel, the painter of interesting interiors Vuillard, and the poetical interpreter of race courses, Pierre Bonnard. Guerin is proud of being a pupil of that exotic genius Gustave Moreau, and he has also been influenced by the spirits of the 18th Century. Cézanne, however, is his great exemplar and he preached Cézanne's principles to the Academie Moderne, which grew in popularity by reason of the soundness of his instruction. It would be well for the opponents of modernity to ponder over the fact that Guerin never taught anything inconsistent with the teachings of Walter Shirlaw. Guerin's friends and confrères, the talented painters Pierre Laprade, Jules Flandrin, Albert Marquet and Othon Friesz—all of whom may be remembered by visitors to the Armory Exhibition—stepped in from time to time, and aired their views. Rapport de volume, rapport de valeur, rapport de couleur,

were the refrain of their teachings. Their messages differed widely in value and may have bewildered some of the students, but Guerin's artistic doctrines were unquestionably true and healthy. Each Summer the circle would leave Paris and repair to the Ile-aux-Moines, Cassis in the Midi, or to Fontaneya-Roses, to work and strive without interruption. They held an exhibition each Spring, and practically all their work would later be shown as a group at the Autumn Salon, where they would be showing now, had not the Great War scattered them to the corners of the earth. Guerin went to the trenches and Miss Goldthwaite remained in America.

Even before her return, however, Miss Goldthwaite's etchings had found their way into the Congressional Library and other public collections, and she was spoken of as a remarkable portrait painter. The justice of the praise bestowed on her will be apparent to every visitor to her exhibition. These are no mere flattering photographs, or trembling essays, but vivid impressions of character. They reveal a vision clear and true, a method free from the slightest affectation, a vigor of touch and a vehement handling, rarely associated with a woman's art. We cannot help

but feel that these rugged virile portraits owe something, even though indirectly, to Van Gogh. When she paints the landscapes of her native state, the same convincing power becomes manifest. In her beautiful green sunlit harmonies, the luxuriant foliage and trees covered with hanging moss are treated in a highly original manner, and evoke the very spirit of the South. In everything she does, this versatile artist achieves that rare thing we call style, and she bears the same relationship to Cézanne that Berthe Morisot does to Manet and his circle. One will never again think of Alabama with its glittering bayous, black market women, and great cotton bales, without recalling her paintings, and Miss Goldthwaite has done equally fine things in Southern France. Contrast them with the more delicate watercolors, or such a little gem as the "Nosegay," and you realize that you are in the presence of a genuine artist for whom it is safe to predict an interesting future. If Meier-Graefe should ever revise his "Modern Art" he ought certainly to devote a dignified chapter to Anne Goldthwaite, by the side of the most gifted men.

MARTIN BIRNBAUM

## CATALOGUE

### OIL PAINTINGS

- 1 His Eminence, James Cardinal Gibbons
- 2 The Late Monsignor Robert Hugh  
Benson
- 3 The Vicar of St. Agnes (Dr. Bellinger)
- 4 The Artist's Brother
- 5 William J. Guard
- 6 Dick
- 7 Fraülein von Knäpitsch
- 8 Miss Katherine Dreier
- 9 Perdido Bay
- 10 In Alabama
- 11 The Bayou
- 12 Cotton Bales
- 13 The Balcony
- 14 August
- 15 The Nosegay
- 16 Self-Portrait

- 17 Aunt Molly's Back-Yard
- 18 On the Banks of the Loing
- 19 Ile-aux-Moines
- 20 Luxembourg Gardens
- 21 Interior
- 22 Savannah
- 23 Harold Bauer
- 24 Miss S—
- 25 Les Voyageurs
- 26 Miss Lucy

## WATER COLOR PAINTINGS

- 27 The Fountain (Mobile)
- 28 In Alabama
- 29 Grace's House
- 30 En Champagne
- 31 In the Pyrenees
- 32 The Fishing Hole
- 33 Aunt Molly's Back-Yard
- 34 Ile-aux-Moines
- 35 The Market Woman
- 36 The Red Hammock
- 37 On the Sands

- 38 Versailles
- 39 The Beach (Ile-aux-Moines)
- 40 The Church at Ascain
- 41 The Parrot
- 42 A Wedding in Tenth Street
- 43 The Jungle
- 44 The Promenade. Ascain
- 45 The Luxembourg Gardens
- 46 Grace's Lake
- 47 In Mobile
- 48 A Village Street
- 49 Dans la Court de l' Academie Moderne
- 50 A Church in Champagne
- 51 Tenth Street
- 52 New England
- 53 The Bouquet
- 54 Cotton Bales
- 55 Apple Orchard

## ETCHINGS

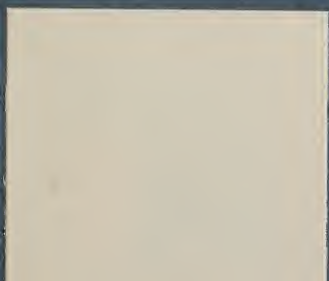
- 56 Moment Musical (Schubert) I
- 57 Moment Musical (Schubert) II
- 58 Moment Musical (Schubert) III
- 59 Nijinsky
- 60 Kneeling Dancer
- 61 Petite Marche Militaire
- 62 Le Petit Coq
- 63 Dancer with a Veil I
- 64 Dancer with a Veil II
- 65 Dancer with a Veil III
- 66 Egyptian Dancer I
- 67 Egyptian Dancer II
- 68 Spring
- 69 October in France
- 70 The Letter
- 71 Miss Gladys Baldwin
- 72 The Cock Fight
- 73 The Bal Bullier
- 74 Hill-side. Ile-aux-Moines

- 75 Alabama
- 76 New York Harbor
- 77 Between the Acts
- 78 The Road to Fontainebleau
- 79 A Wedding in Tenth Street
- 80 Gates of the Luxembourg
- 81 Pont Neuf
- 82 The Ballet
- 83 Spanish Dancer
- 84 The Beach. Ile-aux-Moines
- 85 The Road to Grez
- 86 The Fig Tree
- 87 Study Head
- 88 Church Yard in Brittany
- 89 Mother and Child
- 90 At Montmartre
- 91 Condors
- 92 Seated Dancer
- 93 Portrait Study
- 94 Study Head









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